

THEATRICAL NEWS & COMMENT



Helen Lowell
Heads her
Chorus in Two
Different Guises—*The Red
Petticoat* at
DALY'S



NEW AND OLD PLAYS OFFERED

Original Works Share with Revivals the Demand for Attention on the Part of Playgoers for the Coming Week.

FIRST PRESENTATIONS.

MONDAY NIGHT:

Mme. Simone in "The Paper Chase," by Louis N. Parker, at Wallack's.
Augustus Thomas's new comedy, "Mere Man," at the Harris.
Annie Russell's Old English Comedy Company in Shakespeare's "Much Ado About Nothing," at the Thirty-ninth Street.
"The Road to Arcady," by Edith Sessions Tupper, at the Berkeley.

TUESDAY NIGHT:

"Der Austausch Leutnant," by Richard Weale and C. G. von Nieison, at the Irving Place.

WEDNESDAY NIGHT:

"The Sun Dodgers," Lew Fields's musical production, at the Broadway.

FRIDAY AFTERNOON:

Two short plays, "The Postmasters of Isphahan" and "Beauty and the Jacobin," at the Comedy.

FRIDAY NIGHT:

"Die Liebele," by Arthur Schnitzler, at the Irving Place.

Mme. Simone, in "The Paper Chase," the latest comedy of Louis N. Parker, author of "Disraeli" and "Pomander Walk," will begin her second New York season to-morrow night at Wallack's Theatre. In most of her previous appearances here the French actress has been seen only as a player of emotional roles. Her present vehicle will present her as a comedienne.

The scenes of the new play are laid in France, in the time just before the French Revolution. The action concerns court intrigue surrounding King Louis XVI and Marie Antoinette. The foundation of the play, which its author declares is not historical, is "The Minister of Police," a novel, by Henry Montjoy, which recounts the adventures of the Baroness Bettina von Schoenberg (Mme. Simone), a friend of Marie Antoinette, to extricate her from the hostile intrigues of the French court.

Mme. Simone will be assisted by a company which includes Julian L'Estrange, Edgar Kent, Pauline Frederick, Dallas Anderson, Pedro de Cordoba, Geoffrey Stein, Charles Francis, Carmen Nesville, Belle Star and Edith Cartwright.

A new comedy by Augustus Thomas will receive its first performance in this city to-morrow night at the Harris Theatre. "Mere Man" is the title given it by its author, who has laid all of its scenes in the environs of Yonkers.

The story, as briefly outlined by Mr. Thomas, has to do with a district attorney and his wife, who are at variance over the question of women's right to vote. The attorney contends that man should govern, because force is essential. At the time employees of the gas works in Yonkers are on a strike and the town is suddenly plunged into darkness. The streets are scenes of violence. The suffrage wife, her domineering aunt and a woman astrologer, whom the wife's father, a physician, loves, find that they are in danger, and they finally admit that, after all, man is useful, even if only for protection.

William Harris has selected a cast which includes Chrystal Herne, William Sampson, De Witt C. Jennings, Orlando Daly, Kathryn Browne Decker, Helen Orr Daly, Clifford Bruce, Minnette Barrett, Fan Bourke, Helen Hancock, Robert B. Kegerreis, Charles Sturgis, Tom Graves and Sedley Brown, Jr.

Annie Russell and her Old English Comedy company will make their second revival at the Thirty-ninth Street Theatre to-morrow night, when Shakespeare's "Much Ado About Nothing" will be given. The production has been made under the personal supervision of Miss Russell, assisted by Oswald Yorke as stage director. Miss Russell will be seen as Beatrice, George Gliddens as Dogberry, Frank Reicher as Benedick, John Westley as Claudio, Percy Lyndal as Don Pedro, W. Mayne Lynton as Don Juan, Rose Bender as Hero, Fred Permain as Leonato, with other roles in the hands of Littledale Power, Holland Hudson, Clifford Devereux, Harold Meitzer, Thomas Fallon, Ed. Longman and Henrietta Goodwin.

On Monday evening, under the auspices of the National Federation of Theatre Clubs, "The Road to Arcady," a play by Edith Sessions Tupper, will be given at the Berkeley Theatre. The play will also be repeated throughout the week, with matinees on Tuesday, Thanksgiving Day and Saturday.

The comedy, which will be the second production made by the federation with Sydney Rosenfeld as stage director, is a play with an exposition of the power of love. It will be presented by a cast including Lily Cahill, Hilda Keenan, Helen Tracy, Ida Waterman, Leona Ball, Franklin Rittels, Frank Weston, Albert Latscha, C. Wilson Hummel, L. Blander and Arthur...

The Irving Place Theatre will make two productions during the week, the first on Tuesday night and the second on Friday night. "Der Austausch Leutnant," by Richard Weale and C. G. von Nieison, will be presented Tuesday and Saturday evenings, while a new version of "Die Liebele," by Arthur Schnitzler, will be the Friday evening bill.

"Der Austausch Leutnant" is a new military farce, with three of the central characters Americans in Germany. The production of "Die Liebele" will be noteworthy in that it will be made along lines suggested by Dr. Schnitzler to Manager Baumfeld while the latter was a guest of the author during the past summer.

The latest musical comedy production made by Lew Fields will open its engagement at the Broadway Theatre Wednesday night, November 25, when "The Sun Dodgers" is to be seen. The book of the new extravaganza is by Edgar Smith, with lyrics and music by E. Ray Goetz and A. Baldwin Sloane. The entire production has been made by Ned Wayburn.

The piece takes its name from a coterie of gay young men who spend their nights in pleasure seeking and who find it impossible to sleep in New York during the daytime. They establish a community on Long Island, which they call the "Sunless City." Here every one goes to bed when the sun rises and gets up when the sun sets.

George W. Monroe, associated with previous musical vaudevilles under the same management, and Harry Fleisher share the posts of comedians. Bessie Wynn will be seen in the leading feminine character, while others who will appear are Ann Tasker, Maud Gray, Nan Brennan, Nat Fields, Denman Maley, Harold Crane, Jerry Hart, Harry Clarke, Jack Jarrott, Sascha Platon and Ethel Hartia.

Two short plays by Clifford Bax and Booth Tarkington, respectively, will constitute the programme for a special matinee which will be given at William Collier's Comedy Theatre on Friday afternoon, November 25. "The Postmasters of Isphahan" will be the offering of Mr. Bax, and "Beauty and the Jacobin," a two-act bit of drama, by Mr. Tarkington, both presented under the stage direction of Maurice Elvey.

"The Postmasters of Isphahan" was originally produced by Mr. Elvey in London at the Little Theatre. It is said to be a unique production, given without scenery, but possessing a true Oriental atmosphere. Mr. Elvey will be assisted in the cast by Sydney Paxton, Walter Creighton, Walter Kingsford, Valentine Penna, Charles Francis and Elizabeth Risdon. "Beauty and the Jacobin," which has been published but not acted, is described by the author as an "interlude of the French Revolution." The scene shows a room in a lodging house at Boulogne-sur-Mer in the days of November, 1793, during the Reign of Terror. The cast includes Mr. Elvey, Walter Kingsford, Elizabeth Risdon, F. J. Randall and Eva Leonard Boyne.

At those theatres which present a different attraction each week the bills for the coming week, beginning to-morrow night, are:

"The Woman," David Belasco's production of William C. de Mille's play, which tells a story of political life in Washington. It will be seen at the Grand Opera House, with the cast which presented it at the Republic Theatre for nine months, which includes Mary Nash, Jane Peyton, John W. Cope, Edwin Holt, Cuyler Hastings, Harold Vosburg, Carleton Macy and William Holden.

At the West End Theatre "A Butterfly on the Wheel," with Lewis Waller in the part he created in London, and Madge Titherage as the stars. This will mark Mr. Waller's first appearance in this role in New York.

"The Fortune Hunter," Winchell Smith's

comedy, will be the offering at B. F. Keith's Harlem Opera House, with George Soule Spencer and Priscilla Knowles in the leading parts. Gerald Harcourt and other members of the company will also be in the cast.

THE CONTINUING PLAYS.

The comedies and serious plays that continue to attract popular interest are: "Hawthorne of the U. S. A.," with Douglas Fairbanks, at the Astor.

"The Case of Becky," with Frances Starr, at the Belasco.

"The Daughter of Heaven," the Loti-Gautier Chinese spectacle at the Century.

"Broadway Jones," by George M. Cohan and featuring Mr. Cohan and his father and mother, at the George M. Cohan Theatre.

"Fanny's First Play," by George Bernard Shaw, at the Comedy.

"What Ails You?" Farce by Rupert Hughes, at the Criterion.

"Within the Law," at the Eltinge Theatre, with Jane Cowl in the leading part.

Mme. Nazimova, in "Bella Donna," at the Empire.

William Collier, in "Never Say Die," at the Forty-eighth Street Theatre.

"The Ziegfeld Follies of 1912," at the Moulin Rouge.

"The Count of Luxembourg," at the New Amsterdam, with Ann Swinburne.

Weber and Fields, in "Roly Poly" and "Without the Law," at the Weber and Fields Music Hall.

Gertrude Hoffmann, in "From Broadway to Paris," at the Winter Garden.

IN A CLASS BY THEMSELVES.

The great Hippodrome spectacle, "Under Many Flags," and "The Ballet of Flowers."

The Paul Rainey African hunt pictures, at the Bijou.

COLLIER'S QUIPS

As Collaborator His Method Is Quite Impromptu.

The name of William Collier appears on the programme of the Forty-eighth Street Theatre as co-author with W. H. Post of "Never Say Die," the new farce in which he is now appearing. Thereby is appended the proverbial narrative, for, no matter what ingenious method of collaboration has hitherto ever been devised

by a co-author, it is absolutely certain that Mr. Collier's method is unique. In brief, it may be stated that he has written his share of the piece during the actual performances—on the veritable and absolute spur of the moment. This occurred during the "try-out" weeks on the road, when the piece was being prepared for its metropolitan premiere.

"Never Say Die" was first produced five weeks ago in that far country known in theatrical parlance as "on the road." Six "one night stands" followed each other in relentless precision. When first played the piece was presented, exactly as originally written by Mr. Post, with the exception of a few changes made at rehearsals. After the opening performance Mr. Post and Mr. Collier were agreed that it did not contain enough of those crackling little witticisms in the delivery of which Mr. Collier is admittedly without an equal on our stage.

"Collierisms" they have been called, and the descriptive word is apt. "I think I'll be able to put them in during the next two weeks," said Mr. Collier. "I won't think anything about them beforehand. I'll just snap them out as they occur to me during the performance. If

they don't go I'll change them the next night until we get something right. Are you agreeable?"

Mr. Post gasped a little when this strange and unusual method of collaboration was suggested, but agreed to "go along" on the proposition.

The result was that before two weeks had elapsed the piece was liberally studied with scores of those snappy bits of repartee for which Mr. Collier is famous. All of them had "occurred" to him during actual performances. This is certainly spontaneous writing with a vengeance.

As an instance of the facility with which Mr. Collier introduced his quaint witticisms during early performances of "Never Say Die" one particular line may be quoted.

As those who have travelled in England know, the Englishman does not say "hello" when he answers the ring of the telephone bell. He says "Are you there?" Instead, now, an English butler in "Never Say Die" answers the telephone. At the second performance of the piece following his "Are you there?" Mr. Collier broke in with:

"I suppose if the fellow on the other

REGRETS PAST DAYS

Chorus Girl Is Not What She Was, Says Helen Lowell.

"Since the Days of Grandmamma" sings Helen Lowell in "The Red Petticoat" at Daly's Theatre. As she sings, a charming picture in the satins, laces and hoopskirts of grandmother's day, around her are ranged a bevy of chorus girls in the costumes of a former time, but with all the airs of our Broadway of 1912. And there hangs this tale.

Helen Lowell, the usually grotesque in appearance, the farcical supreme, is the narrator of the story, and it is as serious as she is funny—on the stage. It might be made into another verse for the song she sings, telling of the changes in the chorus girl "since the days of grandmamma," or, much more properly, since the days of a quarter of a century ago, of which Miss Lowell speaks with no shade of hesitation.

"Yes, I was a chorus girl," she explained during the course of a performance of her new musical comedy the other night. "People think it strange that I was ever in musical comedy, or light opera, as it was when I started out, twenty-five years ago, but I began there and am glad of it."

"But times have changed. The position of a chorus girl is not what it used to be; in fact, nowadays instead of being a stepping stone to bigger and better work, as it was when I was a beginner, it is almost fatal to any girl who goes into it. There seems to be a barrier erected between the chorus and the more prominent branches of the profession, and any girl that crosses that barrier has to have a strength of character that few possess."

"Perhaps I feel the change more keenly because I have been out of touch with musical comedy for so many years. During the time I played with Maud Adams in 'Quality Street,' as Miss Hazy in 'Mrs. Wiggs of the Cabbage Patch,' and in other comedies, I did not know what musical comedy was changing into. It seems to have become a commercial proposition instead of a ground where the ambitious young actress can start her career on the stage."

"One of the girls in our chorus remarked in my hearing, just before we went on our road tour, that she didn't mind the travel on the road, but that she always did hate to put her automobile in storage. I don't know exactly, but I think that particular girl gets \$25 a week. "On the other hand, there is a girl in the company who is making her first appearance with us. Her people were fairly well-to-do in a city not very far away, until their condition changed and this girl had to begin to support herself. She is attractive and has a pleasing voice, so decided on the stage. She is beginning at \$20 a week."

"Not so long ago that girl came to me and asked me if she could live on that amount of money. Of course, she can, but it means a little half bedroom somewhere, luncheon at small restaurants or a cheap boarding house, and all sorts of little economies. And she has to save money enough out of that to carry her through the summer and other times when she is earning nothing."

"What is going to be the effect on that girl when she hears this other talk about her automobile, and when she sees the second appearing in all sorts of pretty things that she couldn't possibly get out of her salary? Even if there are only two or three girls of that sort in a company, it is going to take a girl with a strong character and self-denial to go on living as she must."

"Contrast conditions as I found them when I first started out in light opera, in a juvenile company of 'Pinafore,' and for several years afterward. We had a training that was chiefly work, but which brought results."

"Personally, it is a pleasure to appear in musical comedy again, aside from my feeling of disappointment over what seems to me the discouraging outlook for the beginner in the field. I think a player can be as artistic as on the comedy stage, although, of course, the tendency I feel I must avoid is getting a trifle too broad in my methods. It is such a relief to let myself go, to dance and sing and be merry, instead of maintaining the absolute seriousness in order to be funny that is necessary in playing a role like Miss Hazy."

"Then it is possible, too, to find in musical comedy pieces where interest can be maintained in a central character that is funny. It is one of the hardest things in the world to find a play for what is known as a 'character funny woman' such as I play, because it is hard to keep up interest in the character throughout the entire play. Audiences want the love interest, and only by paying attention to that demand, as an author of a musical comedy can do by having various pairs of lovers, can a funny woman or man hold the centre of the stage. The difficulty in getting a play for me has been one of the biggest with which I have had to contend, and if I can continue to find characters in musical comedy like Sophie Brush in 'The Red Petticoat' I shall continue with my first love, the song and dance play."



EVA LEONARD BOYNE
BEAUTY & THE JACOBIN

SPECIAL MATINEE AT COMEDY THEATRE FRIDAY, NOV. 29

"The Yellow Jacket," a genuine Chinese play, given as the Chinese present plays, at the Fulton.

"Our Wives," a new satiric comedy, at the Gaiety.

John E. Keller's revival of "Hamlet," at the Garden.

"The Attack," with John Mason, at the Garrick.

Mrs. Fiske, in Edward Sheldon's "The High Road," at the Hudson.

"Milestones," by Arnold Bennett and Edward Knoblauch, at the Liberty.

"The Affairs of Anatol," by Schnitzler, at the Little Theatre.

"Snow White and the Seven Dwarfs," a play for children, is the afternoon bill.

Faversham and his special company in "Julius Caesar," at the Lyric.

Plinero's "The Mind the Paint" Girl," at the Lyceum, with Billie Burke.

"The Whip," Drury Lane melodrama, at the Manhattan Opera House.

"Ready Money," the James Montgomery farce, at the Maxine Elliott.

James Forbes's newest comedy, "A Rich Man's Son," at the Park.

"Little Women," at the Playhouse.

"The Governor's Lady," at the Republic.

Annie Russell's Old English Comedy Company, at the Thirty-ninth Street Theatre.

"A Scrape of the Pen," by Graham Moffat, at Weber's Theatre.

The musical plays that hold their own against the constant invasion of new offerings are:

"The Red Petticoat," with Helen Lowell, at Daly's.

"The Merry Countess," at the Casino.

"The Lady of the Slipper," at the Globe, with Elsie Janis and Montgomery and Stone.

"Oh! Oh! Delphine!" at the Knickerbocker.



SIMONE, "THE PAPER CHASE" at WALLACK'S THEATRE NOV. 25



TOM GRAVES & HELEN ORR DALY in MERE MAN HARRIS THEATRE NOV. 25

end of the line said 'No' you couldn't talk to him."

The laughter which greeted this impromptu sally was so uproarious that the line was retained, and is now accounted one of the "sure fire" speeches, to speak in the vernacular of "behind the scenes."

Of course, this method of playwriting is a little bit disconcerting for a few performances to new members of Mr. Collier's company unaccustomed to his methods, but these players find it easy to adapt themselves to the scheme. So glibly did Mr. Collier read these impromptu lines that the audiences in the "try-out" towns do not yet know that they were not in the play as written and rehearsed.

FAVORITE FICTION.

"Curtain Rises Promptly at 8:15."

"Miss Dumblethorpe Then Favored the Company with a Recitation."

"Cape of Good Hope."

"Mr. and Mrs. Orville R. Dupp Are the Happy Parents of Twin Daughters."

"I See You're Busy; I'll Detain You Only a Moment."

"Garden of the Gods."

"Not a Headache in a Barrel of It."—Chicago Tribune.